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# ARCHIBALD KNOX

AT THE SILVER STUDIO



THE MUSEUM OF DOMESTIC DESIGN &amp; ARCHITECTURE

This brief guide gives an introduction to the Museum of Domestic Design & Architecture's (MoDA's) opening exhibition.

**Archibald Knox at the Silver Studio** is the first authoritative presentation of Knox's work in England. It is a fitting choice for MoDA's first exhibition since it brings together the museum's important Silver Studio Collection and the work of one of Britain's most talented, yet least recognized, designers of the 1890s and early 1900s.

Archibald Knox (1864-1933) grew up on the Isle of Man where he absorbed the language and motifs of a long tradition of Celtic art. His father and brothers were engineers, but Archibald decided that this life was not for him. Instead, he attended Douglas Grammar School and subsequently gained a place at Douglas School of Art. He quickly proved to be an able pupil, and after a short while became a 'pupil teacher', meaning that his fees were paid in return for some teaching duties. As a young man he developed a passion for the Celtic art of the island, becoming fascinated with the carved stone crosses which were then coming to be recognised as a rich part of Manx heritage<sup>1</sup>.

Knox's early life forms something of a contrast to the fashionable world of London, where he arrived in 1897. The capital's increasingly affluent, and ever-expanding, middle classes generated a growing appetite for consumer goods. A number of publications, such as Mrs Panton's *From Kitchen to Garrett* (1889)<sup>2</sup>, encouraged a greater interest in home furnishing. Increasing prosperity meant that the middle classes could afford domestic help, which in turn meant that middle-class ladies had leisure time in which to visit the new department stores and

THE MUSEUM OF DOMESTIC DESIGN &amp; ARCHITECTURE 1

study magazines about the latest home furnishing trends. Magazines and household manuals such as these encouraged the idea that it was imperative to have the right furnishings in order to reflect - and maintain - one's social status.

Archibald Knox began his association with the Silver Studio in 1897. Arthur Silver had seen the potential of the expanding home furnishing market, and had established the "Silver Studio of Design" in Hammersmith in 1880<sup>3</sup>. It rapidly became one of Britain's most successful studios producing designs for wallpapers, textiles, metalwork and other decorative items for the home. Designers were employed on both a salaried and freelance basis, and the Studio sold their work to leading manufacturers and retailers. Firms such as Liberty & Co marketed these designs under their own name, which meant that the names of the Silver Studio and its designers were obscured. The Silver Studio continued to operate successfully until 1963, but the period between 1880 and 1910 was undoubtedly its most prolific.

Knox first came to London to teach at the Redhill School of Art, and it is not clear how he developed a connection with the Silver Studio. It is possible that he was introduced by his friend Christopher Dresser, who had been a close associate of Arthur Silver before Silver's death in 1896. By whatever means it came about, Knox quickly established himself as a talented designer of 'flat patterns', as the large pastels shown here ably demonstrate.

These large-scale designs for wallpapers and textiles are among the first work he produced for the Studio. Examples such as **12** and **14** demonstrate his keen understanding of the challenge involved in designing a repeating pattern, while retaining a charming simplicity and subtlety. Designs like these were sold to Wylie and Lochead, a leading Glasgow furnishing firm and wallpaper manufacturer and one of the Silver Studio's best customers.

Despite the undoubted charm of his flat patterns, Knox is better known now for his designs for metalwork for Liberty & Co. Like Arthur Silver, Arthur Lasenby Liberty had recognised the potential of the market for luxury goods and home furnishings. His firm, Liberty & Co, opened in 1875 and the Regent Street store quickly established itself as a leader in fashionable taste. It specialised in exotic imported oriental goods, catering for those who wished to decorate their homes in the fashionable 'Aesthetic' style.

Realising the need for his firm to keep up with ever-changing tastes, Arthur Liberty commissioned a range of silverware inspired by the 'Celtic Revival' which enjoyed enormous popularity at the turn of the century. The *Cymric* range of silverware was launched in 1899, and Knox's metalwork designs were central to Liberty & Co's enormous success during this period. Knox's designs became integral to what we now think of as 'Liberty Style'. Knox was not the only designer responsible for these ranges, (others included Bernard Cuzner, Oliver Baker and Jessie M King), but he was certainly the central figure<sup>4</sup>.



*Cymric* silver included numerous 'special occasion' items such as cups and bowls that might be given as a prize, or to commemorate a special anniversary. It also included smaller items such as "ornaments for personal wear, rings, brooches and clasps... [And] such daintily ornate necessities of the toilet table as the slender and graceful vase, the elegant, trivial yet exquisite jewel tray or essence holder...which help to complete the luxurious equipage of the boudoir"<sup>5</sup>.

*Tudric* pewter was less expensive, and the range included a number of more 'everyday' items such as the tea service (50) and biscuit barrels (46, 47) shown here.

The *Cymric* and *Tudric* ranges were intended as an alternative to the more expensive metalwork then being produced by Arts and Crafts designers such as CR Ashbee<sup>6</sup>. Ashbee and others produced hand-crafted items on a small scale. However, workshops such as theirs were not able to produce the volume of goods necessary for a successful London firm such as Liberty & Co, which therefore looked to produce metal items by larger-scale production methods.

Knox's designs were put into production for Liberty & Co by WH Haseler of Birmingham, a long-established goldsmith and jewellery maker. This firm ensured that items were produced to the high standards that Liberty & Co's reputation for quality required. Knox proved very able to produce designs which were compatible with the demands of large-scale production. They exploit the sort of finish that machines do best, including the smooth cylindrical exteriors of vases such as 38 and 40.

But arguably, he also followed in the best traditions of the Arts and Crafts Movement, in that pattern is never simply applied to an object, but is integral to it. The legs and handles of his vases and bowls always form part of the overall shape, as in, for example, 39 and 42. Knox's metalwork designs are characterised by a lack of unnecessary decoration, a sense of proportion and balance, and appear extremely modern at the same time as drawing their inspiration from the past.

The Celtic style which Knox developed through his metalwork designs for Liberty & Co is characterised by the use of interlacing linear patterns and the use of decorative enamel. His designs for textiles and wallpapers also employ these Celtic motifs, such as the knot-work used in 1. It is clear that Knox drew much of his inspiration from the forms and decorative devices of Manx art. Yet he also drew on the ideas of other Silver Studio designers, such as Harry Napper, to develop his own particular Art Nouveau style.

Knox's authorship of many of the designs for Liberty & Co, sold through the Silver Studio, has long been the subject of debate. Arthur Liberty did not attribute designs to individual artists, preferring to market them simply under the name of 'Liberty & Co'. Similarly, the Silver Studio obscured the names of its designers, so that after Arthur Silver's death, designs were often credited to Rex Silver, his son, who took over as head of the studio in 1900.

It is unfortunate that the meticulous day book records kept by Silver Studio employees for almost the entire history of the Studio (1880 - 1963) have not survived for the period that Knox was employed. However, Mark Turner has argued that that Rex Silver was in fact responsible for only very few of the designs attributed to him during the period 1911 to 1963, and that it was much more likely that the majority were the work of other designers working in or for the Studio during this period and earlier<sup>7</sup>.

Surviving records for November 1898 show that a number of metalwork designs were sold to Liberty & Co<sup>8</sup>, and it is unlikely that anyone else associated with the Silver Studio at the time would have been able to produce this kind of work. Furthermore, some of Knox's designs for textiles and wallpapers, produced for the Silver Studio, show clear stylistic links to his metalwork. For example, the squared-leaf motif is a feature of both textile designs such as 10, 13 and 17 and of buckles and clasps such as 64 and 51.

Knox returned to the Isle of Man in 1900, and continued to supply metalwork designs to Liberty & Co for a number of years. His silver and pewter of this period is seen by some as among his best work<sup>9</sup>, moving from the Celtic ornament of the earlier work to the uncluttered 'Modernist' lines of items such as the *Cymric* tea service (49).

As an intensely shy, even reclusive person, Knox would doubtless have hated the attention which his work currently attracts. His metalwork items - now extremely collectable - and his pastel designs, have a strange beauty which is unlike the work of almost any other designer. It is fitting that MoDA's first temporary exhibition in the new building should focus on the work of this talented yet surprisingly little-recognised man.

Zoë Hendon  
Assistant Curator, MoDA  
October 2000

- 1 Tilbrook, A. "The Early Years", in *Archibald Knox*, Dr SA Martin (ed.), Academy Editions, 1995
- 2 Mrs JE Panton, *From Kitchen to Garrett*, 1889
- 3 *A London Design Studio 1880 - 1963: The Silver Studio Collection* Middlesex Polytechnic, 1980
- 4 Arwas, V. "Silver and Jewellery", in *Archibald Knox*, Dr SA Martin (ed.), *op.cit.*
- 5 'Cymric Silver' catalogue, Liberty & Co., 1900, pp 5 - 6
- 6 Arwas, V. "Silver and Jewellery" in *Archibald Knox*, Dr SA Martin (ed.), *op.cit.*
- 7 Turner, M. "Archibald Knox at the Silver Studio" in *Archibald Knox*, Dr SA Martin (ed.), *op.cit.*, p 35
- 8 See *Silver Studio Daybooks, November 1898*, in the Silver Studio Collection, MoDA
- 9 Jones, A. "The 'Venturesome Modernist'?" in *Archibald Knox*, Dr SA Martin (ed.), *op.cit.*

DESIGNS FOR TEXTILES  
AND WALLPAPERS**1 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Watercolour on cartridge paper; 417x458mm  
Detail of textile design featuring intricate abstract Celtic knotwork pattern.  
SD 2550/A *Museum of Domestic Design & Architecture*

**2 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pastel on detail paper; 670x915mm  
Pastel design for textile/wallpaper: Design of stylised tulips and scrolling acanthus leaves, in yellow, green & terracotta on a mid-blue ground. Previously attributed to Harry Napper, and certainly showing his influence on Knox's work.  
SD 1353 *Museum of Domestic Design & Architecture*

**3 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 620x735mm  
Stylised flower (yellow and orange) with plain green and blue leave on a deep blue ground.  
SD 25694 *Museum of Domestic Design & Architecture*

**4 Floral textile design**

attrib. Archibald Knox, 1897  
Pastel on detail paper; 970x745mm  
Probably intended for use by Templeton or Tomkinson & Adam, both carpet manufacturers and amongst the Silver Studio's best customers in the 1890s. The design was previously attributed to Harry Napper with his characteristic use of flattened flower and leaf forms, but is now believed to be by Archibald Knox.  
SD 1347 *Museum of Domestic Design & Architecture*

**5 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pastel on detail paper; 710x700mm  
Flat, stylised flowers with interlaced leaves. Predominant colours are blue, mustard and green.  
SD 1271 *Museum of Domestic Design & Architecture*

**6 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 830x970mm  
The square, stylised, blue flowers are similar to those in 7. This motif is also used by Knox for some of his jewellery designs, particularly waistclasp.  
SD 25691 *Museum of Domestic Design & Architecture*

**7 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 415x395mm  
Stylised flower and single leaf in brown, on a maroon ground.  
SD 25682 *Museum of Domestic Design & Architecture*

**8 Design for wallpaper or carpet**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 735x795mm  
Stylised blue flowers and green leaves on a dark ground.  
SD 25697 *Museum of Domestic Design & Architecture*

**9 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pastel on detail paper; 710x700mm  
Hard-edged, stylised design of flowers and leaves, in neutral colours of grey, olive green, orange and blue.  
SD 1270 *Museum of Domestic Design & Architecture*

**10 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pastel on detail paper; 585x345mm  
Stylised flowers and leaves in orange, yellow and mauve on dark green ground.  
SD 21432 *Museum of Domestic Design & Architecture*

**11 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 665x820mm  
Light- and mid-green flowers and leaves on a dark green ground, suggesting elements of Celtic knotwork.  
SD 25695 *Museum of Domestic Design & Architecture*

**12 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil and pastel on detail paper; 880x680mm  
These long-tailed birds are characteristic of Knox's designs. See also 28 and 31.  
SD 25699 *Museum of Domestic Design & Architecture*

**13 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pastel on detail paper; 615x535mm  
All-over stylised design of flowers and leaves in faint, muted shades of green, orange and blue.  
SD 11859 *Museum of Domestic Design & Architecture*

**14 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pastel on detail paper; 990x735mm  
Asymmetrical Art Nouveau floral design showing underside of yellow flowers and large heart-shaped leaves in three shades of green on dark blue ground.  
SD 25729 *Museum of Domestic Design & Architecture*

**15 Floral textile design**

attrib. Archibald Knox, ca. 1900  
Pencil and pastel on detail paper; 990x700mm  
Yellow flowers and green leaves on a blue ground.  
SD 25688 *Museum of Domestic Design & Architecture*

**16 Floral textile design**

attrib. Archibald Knox, ca. 1897  
Pencil, gouache and conté on detail paper; 430x450mm  
SD 25671 *Museum of Domestic Design & Architecture*

## TEXTILE

**17 Woven textile sample**

attrib. Archibald Knox, ca. 1900  
Machine-woven 'tapestry'; 350x630mm  
The design for this textile appears in the Silver Studio's photographic records for around 1900 (Studio number 12576). The accompanying daybooks, which would have provided details of designer and manufacturer, have been lost, so it is impossible to give a definitive attribution to Knox, but there are strong stylistic similarities with other designs known to be by him, such as 51 and 56.  
ST 417 *Museum of Domestic Design & Architecture*

## DESIGNS FOR METALWORK

**18 Design for a silver photograph frame, 'The Rhaa'**

Archibald Knox, 1900 - 1904  
Pencil, crayon and wash on detail paper; 397x323mm  
The stylised leaves, inset enamel and Celtic scroll work are all characteristic of Knox's metalwork designs.  
SD 2072 *Museum of Domestic Design & Architecture*

**19 Design for a clock, 'The Magnus'**

Archibald Knox, 1899  
Pencil on tracing paper; 242x230mm  
Note the influence of Charles Rennie Mackintosh in the decoration of this clock facade.  
SD 2081 *Museum of Domestic Design & Architecture*

**20 Sheet of trial designs for vases**

Archibald Knox, 1898  
Charcoal and pencil on cartridge paper; 466x557mm  
The vase in the centre of the bottom row is the 'Cyrus', see 38.  
SD 1635 *Museum of Domestic Design & Architecture*

**21 Design for candlestick, 'The Narbyl'**

Archibald Knox, ca. 1900  
Pencil on tracing paper; 245x215mm  
Design for Tudric pewter candlestick, featured in Liberty's 'Cymric Silverwork and Tudric Pewter' catalogue, ca. 1900.  
SD 8154 *Museum of Domestic Design & Architecture*



**22 Design for silver bowl, 'The Dufglas'**

Archibald Knox, ca. 1900

Pencil on tracing paper, 240x290mm

This design for a bowl is believed to be by Knox because of its intricate Celtic interlacing, and its title 'The Dufglas' (a possible connection with Douglas, the capital of the Isle of Man). It is inscribed "dotted lines represent the side elevation" in Rex Silver's hand, possibly indicating his involvement in the design process, as head of the Silver Studio.

SD 8169 *Museum of Domestic Design & Architecture***23 Two designs for silver clocks, 'The Sigurd' and 'The Olaf'**

Archibald Knox, ca. 1900

Pencil on tracing paper, 415x305mm

The upper design is inscribed 'The Sigurd' and like 32 bears the words 'Tempus Fugit' on the dial. The lower clock, 'The Olaf', was certainly put into production and is illustrated in the Liberty & Co Catalogue 'Cymric Silver' of ca. 1900.

SD 2065 *Museum of Domestic Design & Architecture***24 Design for a photograph frame, 'Arrosey'**

Archibald Knox, ca. 1900

Pencil on detail paper, 310x255mm

The decorated edges of this photograph frame show Knox's ability to combine Celtic style with a more flowing 'Art Nouveau' feel.

SD 2060 *Museum of Domestic Design & Architecture***25 Design for a silver photograph frame, 'The Rhenney'**

Archibald Knox, 1900 - 1905

Pencil and crayon on detail paper, 395x275mm

The Manx place-name title 'The Rhenney' may be a pun on the very obvious influence of Charles Rennie Mackintosh in this design.

SD 2063 *Museum of Domestic Design & Architecture***26 Design for a candlestick, 'The Thousla'**

Archibald Knox, ca. 1900

Pencil on tracing paper, 355x260mm

This design was previously attributed to Rex Silver, but is now believed to be by Knox.

SD 8327 *Museum of Domestic Design & Architecture***27 Design for a Vase, 'The Cyrus'**

Archibald Knox, 1898

Pencil on tracing paper, 324x173mm

This vase was featured in Liberty & Co's 'Cymric Silver' catalogue, ca. 1900, priced £6 7s 6d. The inverted cone shape was one used by Knox in many variations for his designs for vases and jars. See also 20 and 38.

SD 2071 *Museum of Domestic Design & Architecture***28 Design for a silver powder box**

Archibald Knox, ca. 1900

Pencil and watercolour on cartridge paper, 370x220mm

This elegant design of birds and flowers is reminiscent of Voysey but the birds are clearly characteristic of Archibald Knox. See also 12 and 31.

SD 9267 *Museum of Domestic Design & Architecture***29 Design for silver powder bowl, 'Iona'**

Archibald Knox, ca. 1898

Pencil on tracing paper, 230x210mm

The neck and lid of this bowl are decorated with a Celtic interlaced motif. The idea of a bowl supported on legs which are decorative yet integral to the design was one used frequently by Knox. See also 41.

SD 2077 *Museum of Domestic Design & Architecture***30 Design for photograph frame, 'Arrahgon'**

Archibald Knox, ca. 1900

Pencil on tracing paper, 300x250mm

This design is annotated in Rex Silver's hand, "not used thus but altered".

SD 8755 *Museum of Domestic Design & Architecture*

## DESIGN FOR A CHRISTMAS CARD

**31 Christmas Card**

Archibald Knox, 1900

Distemper on hand-made paper

This elegant Christmas card is unquestionably by Knox, since the Manx Museum has a copy in its collections initialled 'AK', which was presented to the museum by a personal friend of Knox.

SE 507 *Museum of Domestic Design & Architecture*

## METALWORK

**32 Clock, 'The Magus'**

Archibald Knox, 1902

Silver and enamel, 125mm (h)

Elegant travelling clock decorated with a frieze of tall linked foliate shapes. The enamelled dial bears the motto 'tempus fugit' ('time flies') instead of numerals. Similar to 19.

LO 17 *Private Collection***33 Clock**

Archibald Knox, ca. 1902 - 1905

Pewter and abalone, 380mm (h)

This pewter clock, and the following four, were part of the Tudric range of pewter designed for Liberty & Co. In contrast to the lightness and delicacy of some of Knox's other designs, these are reminiscent of Manx gravestones in shape, and give the impression of great strength and solidity.

LO 45 *Collection of Dr SA Martin***34 Clock**

Archibald Knox, ca. 1902 - 1905

Pewter and abalone, 340mm (h)

LO 46 *Collection of Dr SA Martin***35 Clock**

Archibald Knox ca. 1902 - 1905

Pewter and abalone, 266mm (w)

LO 48 *Collection of Dr SA Martin***36 Clock**

Archibald Knox, ca. 1900

Pewter with copper dial and hands, 305mm (h)

LO 36 *Manchester City Art Galleries***37 Clock**

Archibald Knox, 1902 - 1905

Pewter and abalone, 381mm (h)

LO 47 *Collection of Dr SA Martin***38 Flower vase, 'The Cyrus'**

Archibald Knox, 1900

Silver and turquoise, 216mm (h)

This vase is in the form of a tapering cylinder with a chased frieze near the rim and four riveted handles. A design for this vase can be seen in 20. The handles, which appear to be both architectural 'support' and an organic part of the design, are typical of Archibald Knox.

LO 20 *Private Collection***39 Vase**

Archibald Knox, 1900

Silver and enamel, 140mm (h)

Inverted cone-shaped vase supported on tripod legs with enamelled lower part. The overall shape of this vase is futuristic, evoking the smooth rocket-shaped style that was to look startlingly modern even half a century later.

LO 22 *Private Collection***40 Vase**

Archibald Knox, 1903

Silver and enamel, 121mm (h)

Tapering cylindrical vase with slightly curved sides on a broad flat foot. The repoussé decoration at the base consists of three plain leaf shapes containing small discs of mottled green and blue enamel. There is a frieze of three similar motifs on stalks with a whiplash around the bottom of the body. Part of Liberty & Co's Cymric range.

LO 24 *Private Collection***41 Covered bowl on legs**

Archibald Knox, 1899 - 1900

Silver, 870mm (l)

A design for this bowl can be seen at 29.

LO 19 *Private Collection*

**42 Drum-shaped bowl**

Archibald Knox, 1905

Silver, turquoise and enamel, 310mm(w)

This elaborate drum-shaped bowl is decorated with a flowing Celtic-inspired motif in blue and green enamel. The bowl has four D-shaped strip handles above paired legs on a ring shaped base.

LO 25 Private Collection

**43 Cigarette box**

Archibald Knox, 1901

Silver and enamel, 205mm(l)

This silver cigarette box has Birmingham hallmarks for 1901, and was made for Liberty & Co. It is in the unusual form of a flat rectangular box with panels of interlaced foliate motifs enamelled in blue. The box is supported at each corner by delicately shaped 'rustic' legs resting on a blue, green and mauve enamelled base. The box is intended for use on a desk.

LO 21 Private Collection

**44 Covered cup**

Archibald Knox, 1900

Silver and enamel, 270mm (h)

The bowl of this covered cup has a stylised wave pattern in blue and green enamel, supported on a tall, shaped stem. The stem is comprised of stylised plant forms, dividing to form a 'calyx'. This vase was advertised in Liberty & Co's 'Cymric Silver' catalogue of ca.1900, priced £15 15s.

LO 23 Private Collection

**45 Cup**

Archibald Knox, 1900

Silver and enamel/marble, 240mm(h)

This cup is in the form of a wide shallow bowl on shaped cylindrical stem. There is a raised foliate border around the edge of the foot. This design is similar to others by Rex Silver, and was previously attributed to him.

LO 26 Private Collection

**46 Biscuit box**

Archibald Knox, ca. 1903

Pewter with blue and green enamel, 120mm(w)

Square-shaped box with circular lid. Decorated with three horizontal bands of stylised square-shaped leaves and flowers. These squared leaf motifs are similar to those used by Knox elsewhere in his designs for wallpapers and textiles, such as 17.

LO 27 Private Collection

**47 Biscuit box**

Archibald Knox, ca. 1903

Patinated copper, 120mm(w)

This plain copper version of 46 was probably made as a prototype. A similar-shaped box, without a lid, was advertised in Liberty & Co's 'Tudric Gifts in Tudric Pewter' catalogue of 1900, as a 'fern pot', showing how designs might easily be adapted for different purposes.

BADDA 1294 Museum of Domestic Design &amp; Architecture

**48 Inkstand**

Archibald Knox, 1903 - 4

Pewter and enamel, 154mm(w)

Cylindrical inkstand with hinged cover, set on a square tray decorated with small flowers motifs at each corner. Knox designed numerous pewter items for Liberty & Co's Tudric range, which was cheaper than Cymric silver, and which included more 'everyday' items such as this one. Pewter was made using a mixture of tin, copper and antimony, cast in iron moulds, and could be polished to look like silver.

LO 29 Private Collection

**49 Tea service and matching tray**

Archibald Knox, 1902 - 3

Silver (ivory handles to teapot and water jug), 5350mm(l)

Tea service designed for Liberty & Co. Beautifully decorated with designs inspired by Celtic knotwork, but with a free-flowing 'organic' feel.

LO 18 Private Collection

**50 Tea service and matching tray**

Archibald Knox, 1903

Pewter with enamels on copper (cane-covered handles), 30x490x360mm

This tea service was one of the first and most successful designs in Liberty & Co's Tudric range of pewter ware. Each item of the set is decorated with a stylised honesty seed-pod design, with interlaced stems.

LO 44 Birmingham Museums and Art Gallery

**51 Waistclasp**

Archibald Knox, ca. 1899

Silver, 115mm(l)

The stylised floral design used here is similar to that of 17. Waistclasps and belt buckles were popular with Liberty & Co's customers who favoured a radical 'Aesthetic' form of dress.

LO 30 Private Collection

**52 Pair of coronation spoons**

Archibald Knox, 1901

Silver and enamel, 165mm(l)

Liberty commissioned Knox to design these silver spoons to commemorate the coronation of King Edward VII in 1902.

LO 28 Private Collection

**53 Coronation spoon**

Archibald Knox, 1901 - 1902

Silver and enamel, 124mm(l)

Designed in honour of Edward VII's coronation, the bowl of this spoon is inscribed "Anno, Coron. ERVII", above interlaced decoration.

LO 39 Manchester City Art Galleries

**54 Waistclasp**

Archibald Knox, 1901

Silver and enamel, 73mm(l)

A delicate silver interlaced motif, comprised of the letters 'ER', again for Edward VII's coronation.

LO 35 Private Collection

**55 Necklace**

Archibald Knox, 1900 - 1904

Gold, enamel and pearls, 381mm (l)

A fine gold chain connects two curved pierced gold triangles, each enamelled, with a small baroque pearl suspended on a fine chain. The centre-piece is an elongated, pierced oval shape in gold, with three pearls suspended below. These sections are connected by fine chains set with a central pearl. The label inside the box reads "LIBERTY & Co. Ltd/ Regent Street/ LONDON".

LO 31 Private Collection

**56 Waistclasp**

Archibald Knox, 1904

Silver and enamel, 76mm

Many of Knox's designs for jewellery were produced with slight variations. Both this and 57 were available with or without enamel details.

LO 32 Private Collection

**57 Waistclasp**

Archibald Knox, 1901

Silver and enamel, 102mm

LO 33 Private Collection

**58 Waistclasp**

Archibald Knox, 1907

Silver and enamel, 65mm

Symmetrical kidney-shaped enamelled parts, set in interlaced silver surround.

LO 34 Private Collection

**59 Spoon**

Archibald Knox, 1901 - 1902

Silver and enamel, 121mm (l)

Circular bowl, partly enamelled, with long slender stem decorated with Celtic knot motif.

LO 38 Manchester City Art Galleries

**60 Buckle**

Archibald Knox, 1902  
Silver with shagreen  
LO 37 *Manchester City Art Galleries*

**61 Cloak clasp**

Archibald Knox, ca. 1900  
Silver, turquoise and enamel, 26x60mm  
LO 43 *Cheltenham Art Gallery and Museums*

**62 Menu holder**

Archibald Knox, 1903  
Silver and enamel, 31x71mm  
LO 42 *Cheltenham Art Gallery and Museums*

**63 Six buttons and case**

Archibald Knox, 1903  
Silver, 19mm(diam)  
LO 41 *Cheltenham Art Gallery and Museums*

**64 Belt buckle**

Archibald Knox, 1903  
Silver and turquoise, 54x71mm  
LO 40 *Cheltenham Art Gallery and Museums*



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